

CORRECT
COLOR SCHEMES



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CORRECT COLOR SCHEMES

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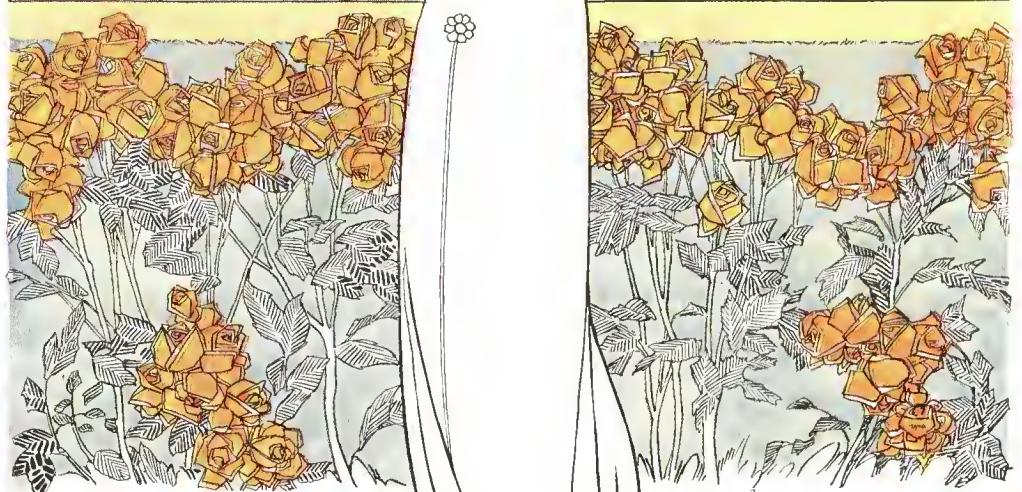
PAINTING THE HOUSE
IN HARMONY WITH ITS
ARCHITECTURE AND ITS
SETTING, TOGETHER WITH
SIMPLE HINTS ON SHRUB-
BERY ARRANGEMENT

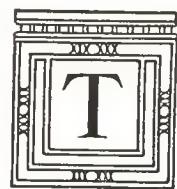
NATIONAL LEAD COMPANY



BUFFALO · CHICAGO · ST. LOUIS

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HIS booklet is intended to answer two questions of great importance to every home maker. First, how best to preserve and beautify the houses we live in; second, how to make the most of building plots limited in area.

We Americans are fast learning that it is just as easy and just as inexpensive to have homes that are tastefully decorated and grounds that are well planned as it is to have them fantastic and unattractive. With all our hurry we are somehow finding time and means to care about what is artistic.

We are learning that good taste is a higher and a safer standard than a mere fad or style or fashion. Good taste outlasts any passing fancy and is never freakish. It rests on the laws of harmony, which do not change.

One other thing which we have found out is that the selection of the right color scheme for one's

house adds dollars and cents to the value of the property as well as gives satisfaction and pleasure both to the owner and his neighbors.

The house owner's first need is a clear idea of what goes towards the making of an artistic home, and the first principle in that idea is the rule of simplicity. A scheme of decoration that is simple and appropriate is likely to be pleasing and, therefore, successful.

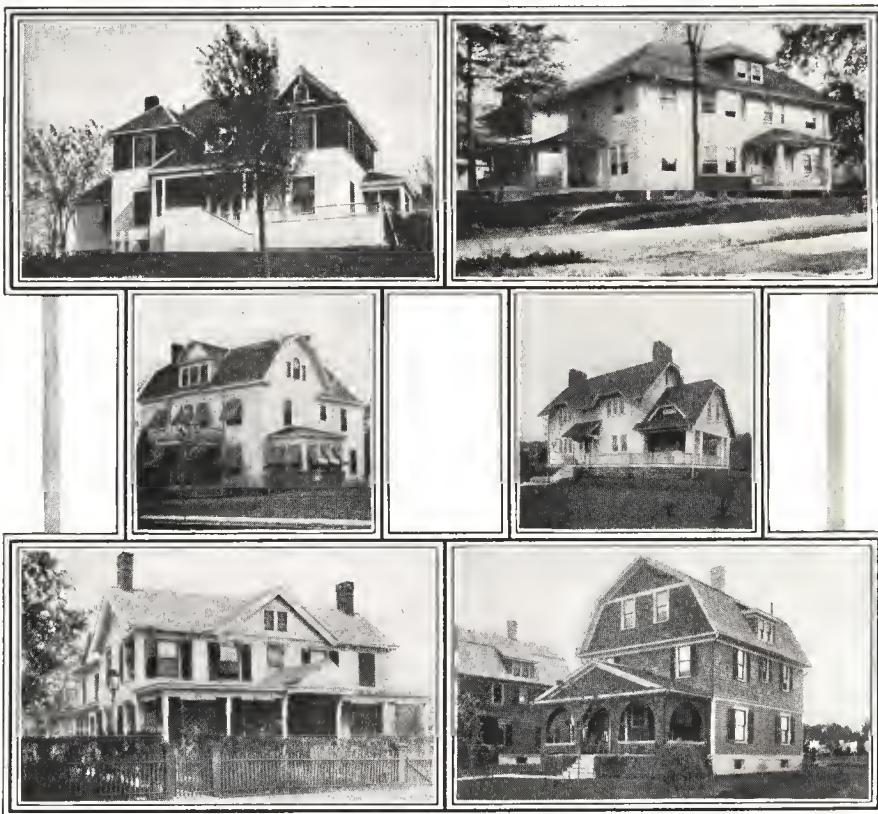
Those two rules of simplicity and fitness are of the highest importance when applied to the painting of the house and to planning the bits of landscape around it. The house must appear to fit into the place where it has to stand. The way it does fit depends a great deal upon the way it is painted and the way the grounds about it are laid out. There must be harmony in the color scheme itself, harmony in the plan of the grounds, harmony between the house and its neighbors.

The value of this booklet lies in the fact that the suggestions in it are definite and practical. In or-



PLATE A

The above color harmony would look well on any house similar to those represented below.



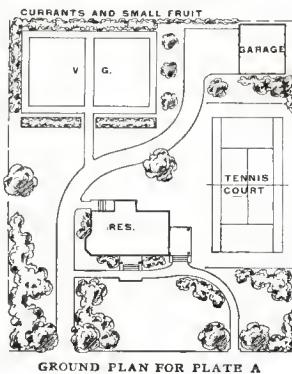
der to enlarge its scope and usefulness, small pictures are grouped with each colored engraving, showing houses to which the same or similar treatment has been successfully applied. Each house shown represents an actual example of harmonious and tasteful painting. So large a variety of suggestions is sure to include some that will meet the needs of any inquirer.

The grounds and buildings of a suburban or country home, carefully planned, will be an unfailing source of pleasure to the owner and to his appreciative neighbors. Fortunately, a good example is more likely to be followed than a bad one, and the existence of one beautiful place, however modest, will stimulate the owners of adjoining properties, often transforming a whole neighborhood.

In the colored engravings showing ten model schemes for the artistic painting of various styles of houses, it has been the attempt to give the general impression which

the actual house would make on the observer, not to show the exact tint of the paint in the pail. Shadows and high-lights are retained in the picture to preserve the natural effects, but as these interfere when attempting to match up the paint to be used, a practical guide for the painter has been placed on the last page of the book. This consists of painted blocks showing the tints and shades referred to in the descriptions, together with the reference numbers used in connection with them in describing the color schemes in the book.

No attempt has been made to present expensive and pretentious houses only, nor to offer correct models for building new houses. Rather, we have tried to show what can be done with various types of actual and prevalent houses, ranging from the simple and modest to the more elaborate and imposing, by tasteful selection of color schemes to suit the type to which one's house belongs.



GROUND PLAN FOR PLATE A

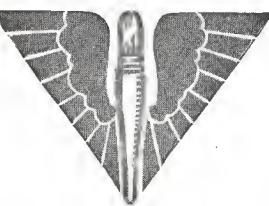
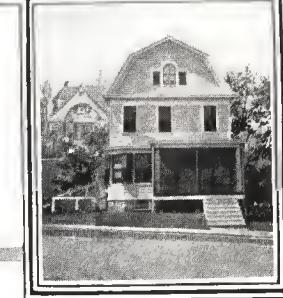
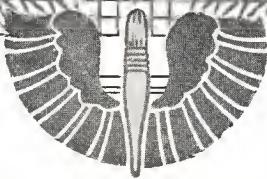




PLATE B

The above color harmony would look well on any house similar to those represented below.





THE COLOR PLAN AND THE PAINT

A HOUSE which is set closely among trees or other verdure should not be painted green or olive, though there may be no objection to green trimming. Colors contrasting with the surroundings are better for the body.

If a house is low, with a tendency to "squattiness," a dark color should not be used. Paint it light and preserve the benefit of what height it possesses.

Nothing is better than pure white for certain styles of country and suburban houses, especially if set snugly against a green background and amidst green surroundings. Naturally, however, white is a poor scheme for factory towns or other dirty localities. A very light gray, like french or pearl gray, may be more durable than pure white, and yet give nearly white effects.

Houses with shingled upper stories as a rule should be painted on the lower story a lighter shade than the shingles. The shingles may be indian red, dark brown, dark green or some olive shade. The body should harmonize, as light or dark olive with indian red, cream with browns, the grays with dark green or dull red.

Not all colors and tints are equally durable. Cold colors, like the grass greens, blues and certain cold shades of yellow, hasten the

deterioration of the paint film. This is due to the fact that they do not reflect or turn back the heat rays of the sun, but allow them to penetrate the film.

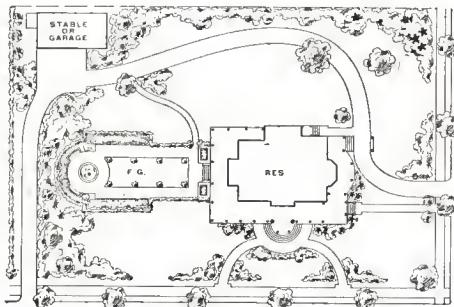
Tints based on the reds, browns and blacks are, as a rule, the most durable. Thus the grays, the slates, the browns, the richer yellows, etc., are excellent for wear and are at the same time the

most pleasing on the house. We therefore recommend them most frequently in our designs.

Perhaps a word should be added for the benefit of those who may have always thought of white lead as good for white paint only. The fact is, white is and must be used as the base in making all paints of light tint and many paints of dark shades, too. Black and certain intense shades of blue, red, brown and yellow can be produced without using any white base, but by far the greater number of tints, especially those most admired for house paint and the most durable for that purpose, are made by mixing a small portion of tinting color with a large portion of white lead. With some colors a few ounces are enough to tint 100 pounds of white lead.

MORE IMPORTANT THAN COLOR

As important as the color scheme is, it is *not* the most im-

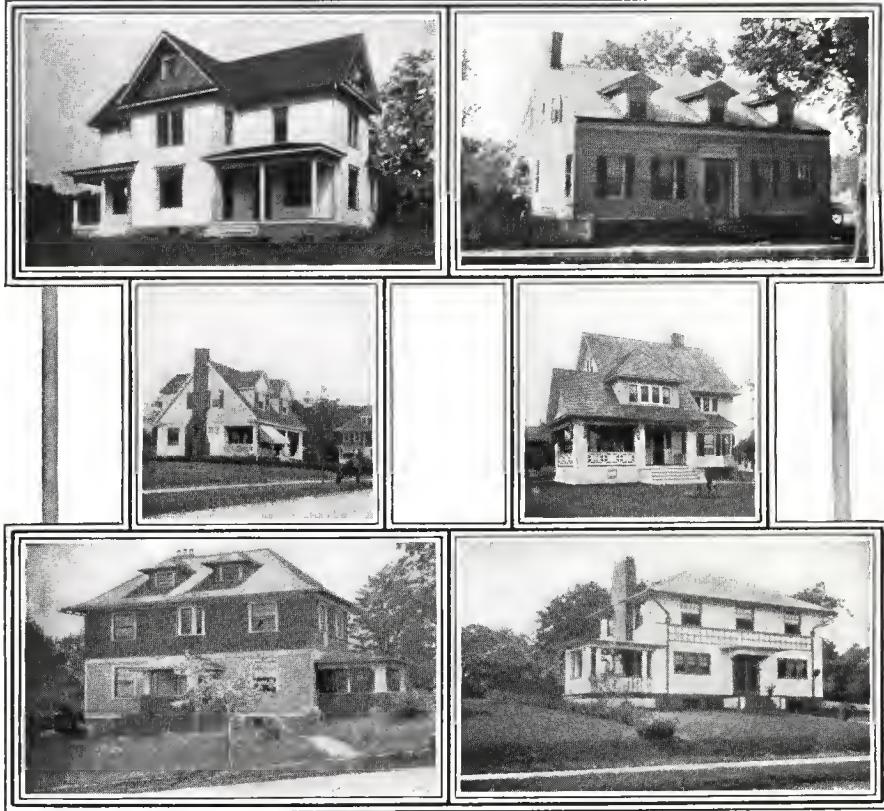


GROUND PLAN FOR PLATE B



PLATE C

The above color harmony would look well on any house similar to those represented below.



portant consideration in painting your house.

Choose your color scheme carefully, but choose your paint still more carefully; otherwise your beautiful color scheme may vanish in a few months.

Aside from a few perishable tints which cannot be secured in *any* durable material, you practically have an unlimited range of tints and shades to choose from if you use pure white lead and pure linseed oil in all your paint.

Pure white lead and pure linseed oil make a combination which has been known for generations as the best paint for all general painting. It still stands unequalled, both for durability and for the wide range of its possibilities in decoration. From white down through the widest possible gradations of every imaginable tint and shade, pure white lead paint, made to order, meets every whim. The user of stock paints is naturally limited to stock tints.

WHERE THE DANGER LIES

All house paint, except the very dark colors, is made from white lead and linseed oil *or from substitutes made to imitate* one or both of these two standard ingredients. Three things, then, threaten the durability of your paint: first, the adulteration of the white lead; second, adulteration of the linseed oil; third, the use of a very perishable coloring material to tint the white lead. To be sure of getting pure white lead, pure linseed oil and proper tinting material, the

first step, obviously, is to buy the ingredients separately and have them mixed specially for you.

Sometimes imitation paint is represented as pure white lead and pure linseed oil. That is fraud.

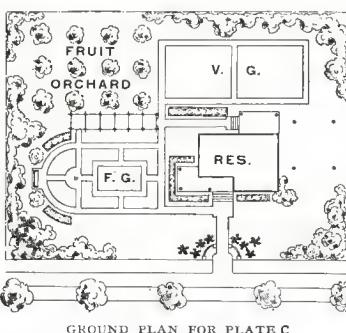
Sometimes you are told that there is something else in the paint, but that it is put there because it has been discovered that white lead makes better paint if some other white substance is added to it. In the face of pure white lead's long years of undisputed success, *the burden of proof is on the person who proposes to tamper with it.* Don't let experiments be made on *your* house

at *your* expense. Ask the experimenter three pertinent questions.

Ask him, first, how it comes that out of ten advocates of adding something to white lead to "improve" it *no two will agree upon just what should be added!* Each is sure that the addition favored by the other makes the paint very bad!

Ask him, second, how it is that every material suggested as an "improver" is cheaper than white lead; and why, though it costs the manufacturer less, the combination of white lead and the cheaper material *costs the consumer more* than pure white lead!

Ask him, finally, how it is that scaling, splotched houses have followed in the trail wherever the "combination pigment" theory has been applied, while on the other hand there *was never a case known* where pure white lead and pure linseed oil paint scaled off!

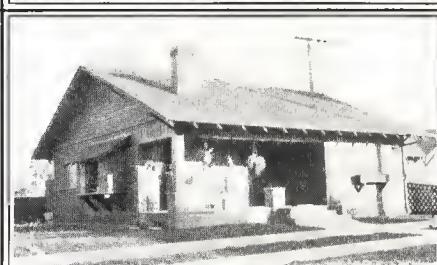


GROUND PLAN FOR PLATE C



PLATE D

The above color harmony would look well on any house similar to those represented below.



Paint, even when made of white lead and oil, can be so abused in its applications as to make trouble (as for instance, when it is applied to a damp surface), but your painter will vouch for the statement we have just made that pure white lead and pure linseed oil paint *will not scale off*.

So much for the pigment now, as to the "vehicle" or liquid. If the linseed oil is adulterated the paint will never dry properly and the film never become tough.

Adulterations are difficult to detect. For white lead there is the blow-pipe test, a sure detector of adulterants, but there is no simple and absolute test for linseed oil. The presence of fish oil and, generally, rosin oil, can be detected by the rank odor, for pure linseed oil, when rubbed briskly between the hands, has the pleasant and familiar aroma of flax-seed. But corn oil (which is a more frequent adulterant nowadays), while possessing a strong odor, cannot always be detected unless a large quantity has been used. If a few drops of linseed oil be placed upon a black-painted surface and a bluish tinge or cast appears about the edge, such as kerosene exhibits,

it is evidence of adulteration by use of petroleum.

But even chemists are sometimes deceived by the more subtle adulterations, and the best protection is the name of a reliable maker.

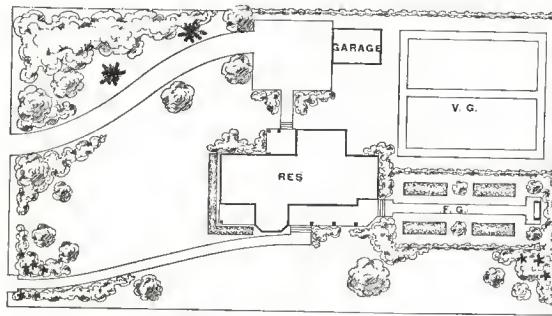
Learn by inquiry what is generally recognized as a reputable brand and insist on your painter's using it.

Finally, as to tinting colors. If the paint is to be white, no coloring materials are needed, but if a tint is desired, chrome green, french ochre, prussian blue, chrome yellow, venetian red or some such "colors in oil," as they are called, must be added in small quantities to the white lead. These tinting colors must be of high grade or they will fade out and spoil an otherwise good job.

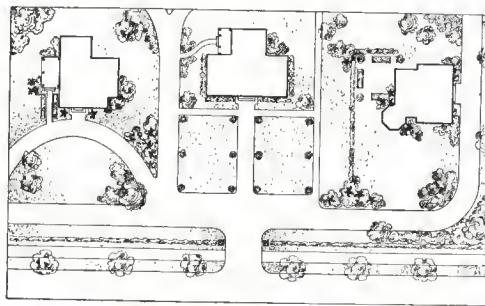
HOW TO PROTECT YOURSELF

What the property owner wants is a painting job which will last and look well a reasonable length of time. Experience has shown that paint made

of pure white lead and pure linseed oil wears, is reliable, gives the property owner his money's worth. Specify those materials and see that your painter uses them. Learn the name of a good brand of linseed



GROUND PLAN FOR PLATE D



GROUND PLAN FOR PLATE ON DOUBLE CENTER PAGES

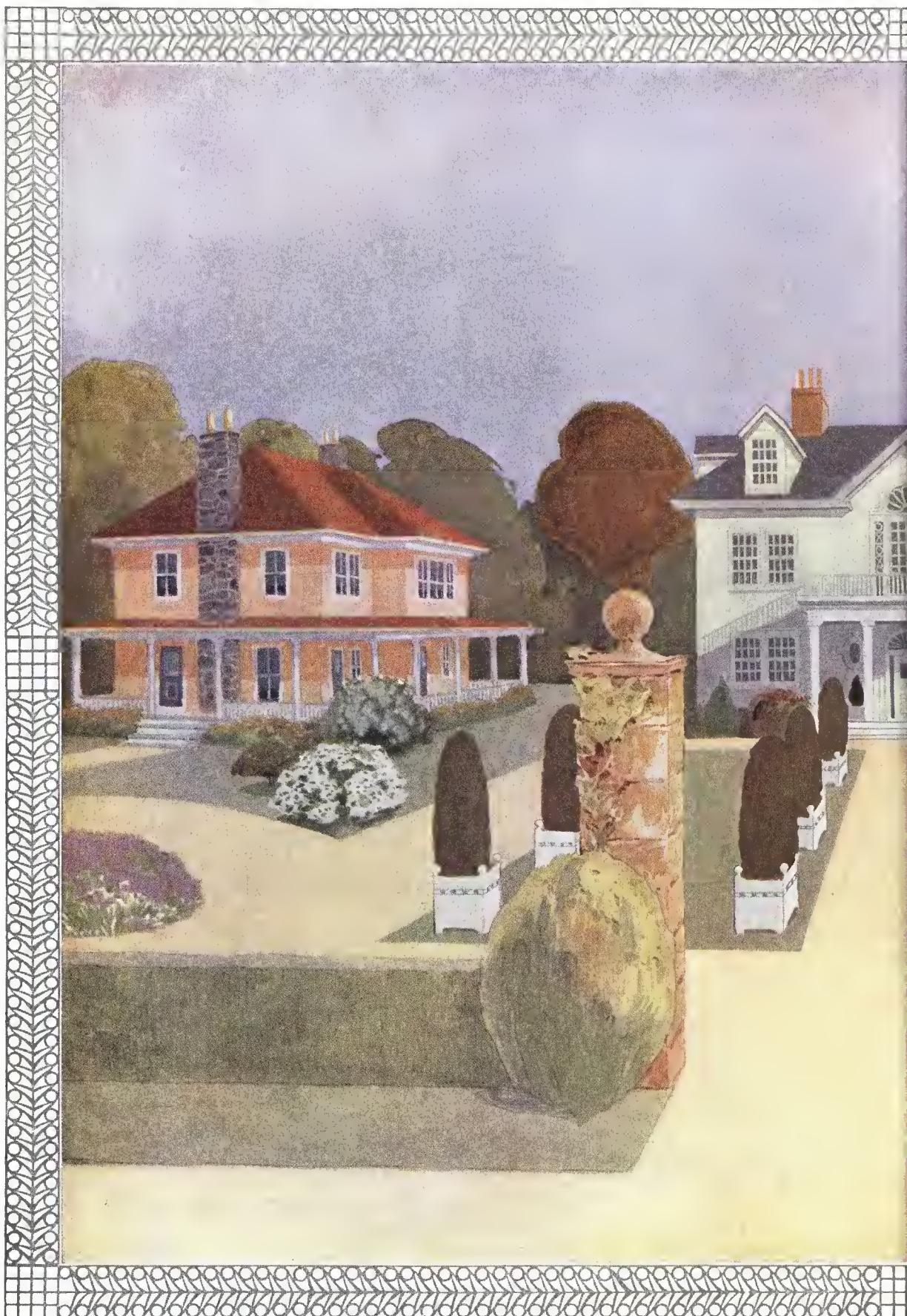
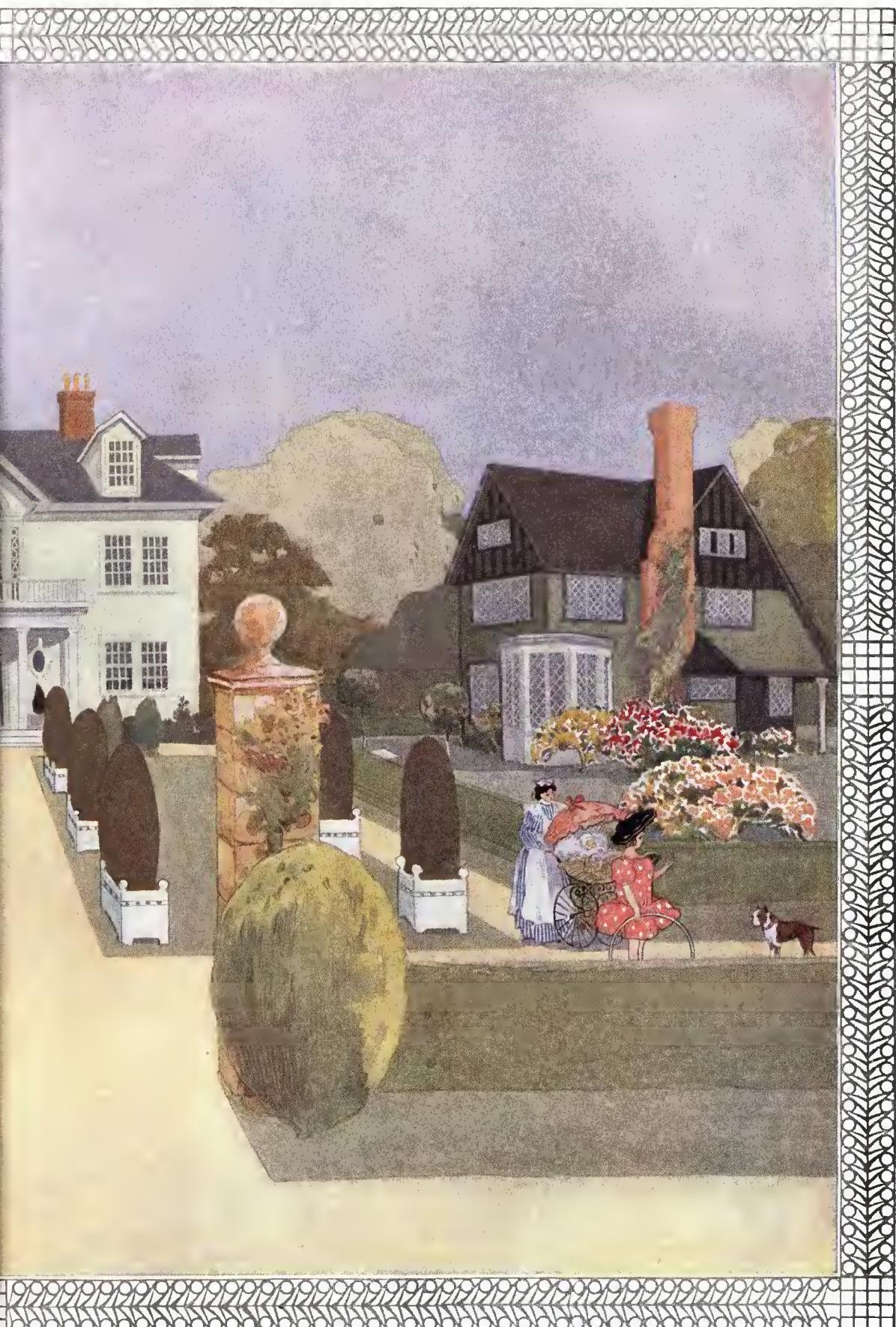


PLATE
A modern park arrangement. Colors of neighboring houses should harmonize.



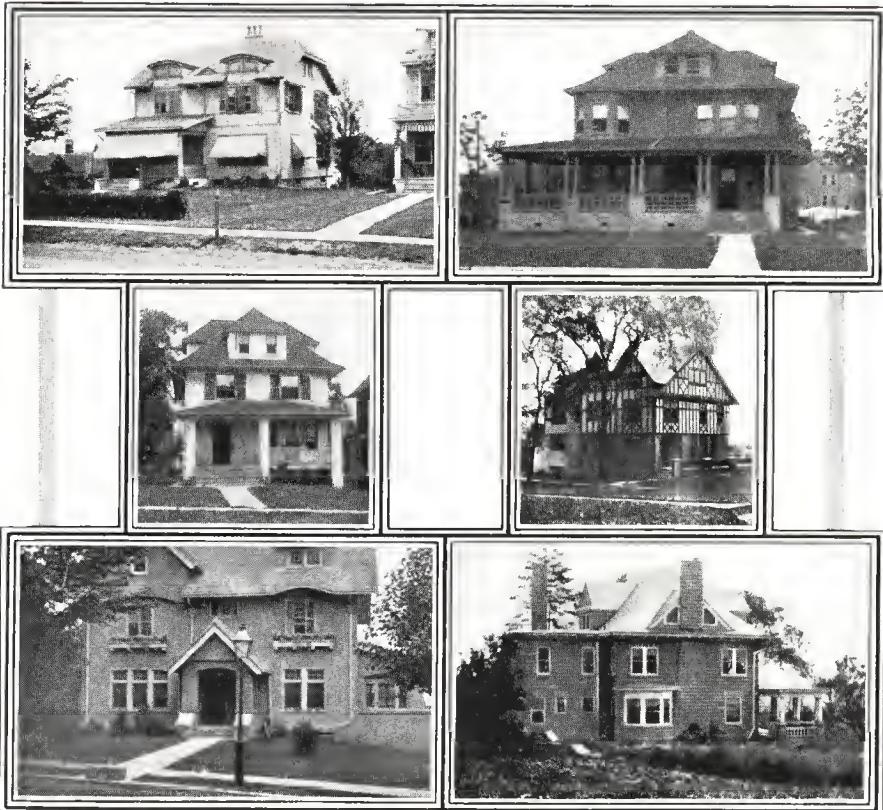
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not only in such cases as this, but, so far as possible, in all neighborhoods.



PLATE F

The above color harmony would look well on any house similar to those represented below.



oil and specify it. To secure pure white lead is easy. Look for the *Dutch Boy Painter* trade-mark on the side of the steel keg. White lead so marked is guaranteed pure.

Have our white lead and the other ingredients brought to your premises and mixed there. This is not only surety that you get the materials you specify, but it insures the paint's being mixed fresh and for your job. The latter is a very important point, next to the purity of materials the most vital to the durability of the work. A good painter would no more think of putting on your house paint mixed for entirely different conditions or a paint made to meet general conditions than a good doctor would prescribe the same medicine for all kinds of diseases.

The paint film is apt to crumble if the ingredients are not mixed in proper order. This crumbling or "chalking" is then blamed on the white lead. The remedy is

properly the painter's business, but the house owner, himself, is often responsible. By insisting on a low price he indirectly influences the painter to hurry and to adopt short

cuts at the expense of good work. First thin the white lead paste by mixing with oil. Tinting colors should next be added, then more of the oil. Finally, the turpentine, if that material is to be used, should be stirred in, and for outside work not more than one part turpentine should be used to five parts oil.

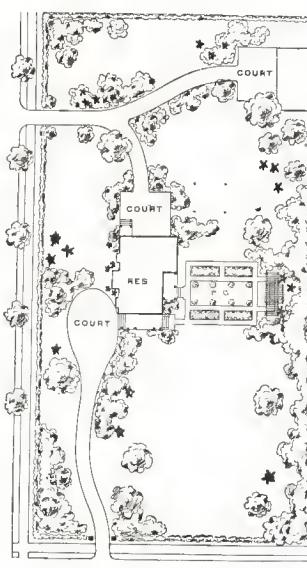
Paint is more easily mixed and will spread farther if more turpentine is used than we recommend and if it is added before the final oil. A contractor may be able to make a slightly lower bid by doing the job in a way which allows him to work faster and spread the paint

out farther, but the house owner should remember that spreading the paint over a large surface is one thing, while covering the surface properly and producing a paint film which will wear well are

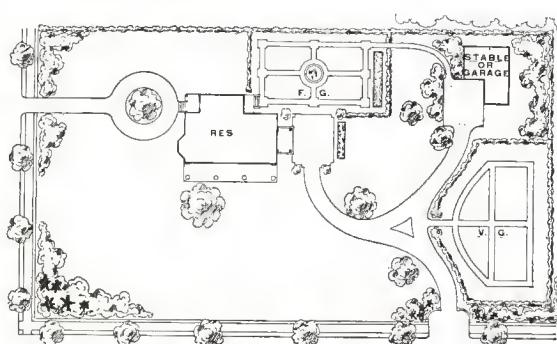
entirely different things.

A slight saving at the expense of durability will be costly in the end.

Use good materials mixed right and put on in coats of proper thickness. A job will result which will put off the day of repainting several years. That is true economy in painting.



GROUND PLAN FOR PLATE F



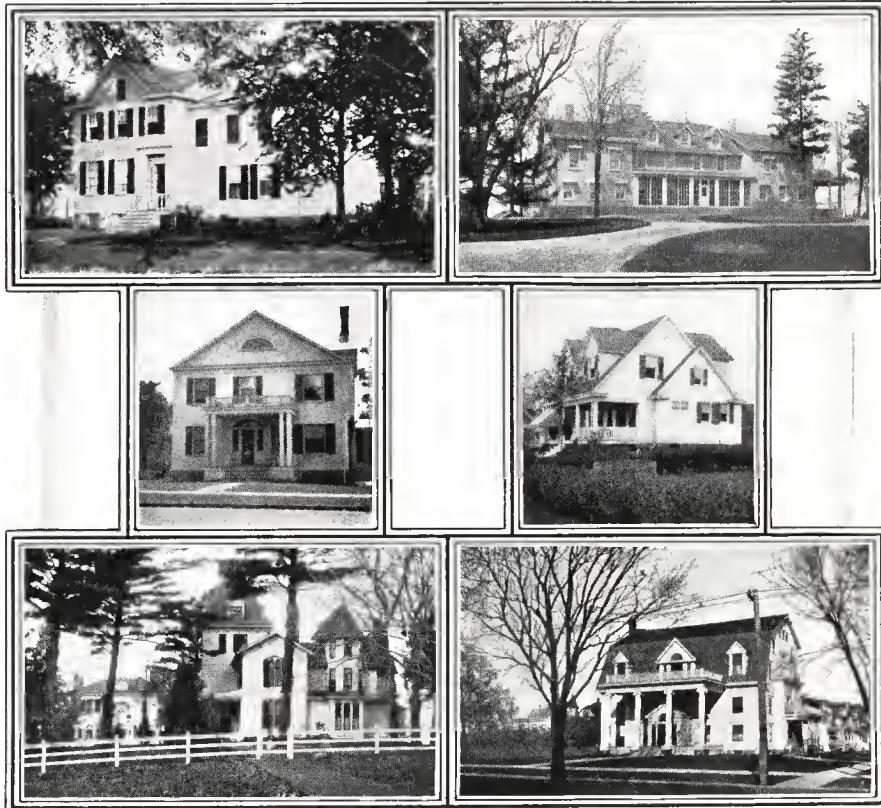
GROUND PLAN FOR PLATE G

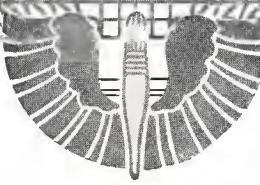
17



PLATE G

The above color harmony would look well on any house similar to those represented below.





EXPLANATION OF THE COLORED PLATES

IN these notes each first suggestion describes the color scheme actually used on the house shown in the colored plate. Each second suggestion would be suitable for the same house. Either suggestion could be adapted to the houses shown in the small pictures accompanying the respective plates.

P l a t e A . Suggestion No. 1. Lower story, band below eaves, trim and sash, white; shingles, weathered; blinds, medium olive (No. 312). Suggestion No. 2. Lower story, band below eaves, trim and sash, ivory (No. 331); shingles on upper story, slate green (No. 311); roof and blinds, medium olive (No. 312).

P l a t e B . Suggestion No. 1. Body, yellow (No. 307); trim, white; roof, weathered; blinds, green (No. 324). Suggestion No. 2. Body, white; blinds, green (No. 324); roof, slate green (No. 311).

P l a t e C . Suggestion No. 1. Body, sash and trim, including porch rail and columns, white; porch floor, medium slate (No. 302); shingles, weathered; blinds, green (No. 324). Suggestion No. 2. Body, cream (No. 305); trim and sash, white; porch floor, pearl gray (No. 303); shingles, weathered; blinds, green (No. 324).

P l a t e D . Suggestion No. 1. Body, yellow drab (No. 316); trim, white; roof, venetian red (No. 322). Suggestion No. 2. Body, white; roof, brown (No. 319).

P l a t e E . Decorative.

P l a t e F . Suggestion No. 1. Stucco, natural; trim, including the half timbers and sash, tuscan red (No.

320); shingles, weathered; blinds, bronze green (No. 323); porch, chocolate brown (No. 317); chimneys, red brick. Suggestion No. 2. Body, light terra cotta (No. 308); shingles, dark brown (No. 319); trim and half timbering, terra cotta (No. 309); blinds, dark brown (No. 319); porch floor, medium slate (No. 302); chimneys, red brick.

P l a t e G . Suggestion No. 1. Body, trim and sash, white; roof, deep green (No. 340). Suggestion No. 2. Body, yellow (No. 307); trim, white; roof, weathered.

P l a t e H . Suggestion No. 1. Body, colonial yellow (No. 307); trim and sash, white; roof, weathered; blinds, green (No. 324). Suggestion No. 2. Body, french gray (No. 304); trim and blinds, dark olive (No. 313); sash, white; roof, weathered.

P l a t e I . Suggestion No. 1. Body, tuscan red (No. 320); trim, cream (No. 305); roof, weathered. Suggestion No. 2. Body, chocolate brown (No. 317); trim, dark brown (No. 319); roof, weathered.

P l a t e J . Suggestion No. 1. Body, neutral drab (No. 315); trim, dark olive (No. 313); roof, weathered; porch roof, indian red (No. 321); sash, black. Suggestion No. 2. Body and trim, white; roof, weathered; sash, tuscan red (No. 320).

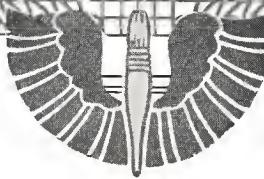
P l a t e K . Suggestion No. 1. Lower story and trim, ivory (No. 331); shingles, deep green; roof, weathered; blinds, green (No. 324). Suggestion No. 2. Lower story, cream (No. 305); trim and sash, pearl gray (No. 303); shingles and blinds, dark brown (No. 319); roof, weathered.



PLATE H

The above color harmony would look well on any house similar to those represented below.





HAVING THE WORK DONE

AFTER the material and the color scheme have been chosen, the next thing for the property owner to think of is getting the work done.

Four ways are available. First, ask several painters for estimates; second, hire a reliable painter without preliminary bids; third, purchase the material and hire a painter to apply it; fourth, buy the materials and apply the paint one'sself. The last is advisable only when a painter is not within reach.

The good painter is one of the most important factors of a satisfactory painting job. He is worth all he costs. An ignorant workman can spoil the best materials and send a big expenditure to pot by his blunders. It is fortunate, therefore, that the majority of painters are competent, trustworthy men who know their materials and apply them intelligently.

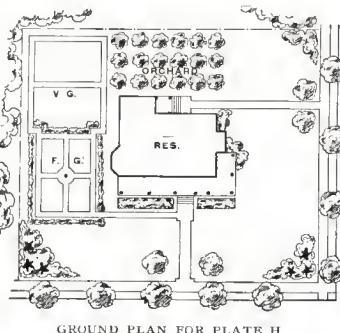
The trained painter knows that no one paint formula is suitable for every job. Different kinds of wood require different consistencies of paint and different proportions of white lead and linseed oil. So, too, changes must be made for old wood and new wood, sunny side and shady side, warm weather and cold weather. Driers are all right one place but fatal another. Turpentine is a help one time, a paint crime another time. The

good painter knows, and he is a good investment, the same as pure white lead and good linseed oil are good investments—because they cost less in the long run.

Suppose, then, that you are considering estimates for painting your house. You have been careful to place each painter on the same footing by specifying our pure white lead guaranteed by the Dutch Boy Painter and a reliable brand of linseed oil. You

find that there is a noticeable difference in the figures. A little inquiry is likely to show you a valid reason for the difference. See if the man whose price you consider high isn't in the habit of doing high-grade work. Examine some houses he has painted for other customers. Ask those customers how the work stands. Then apply the same measurements to the low-priced estimate. Get the same kind of information about the work of both contractors and carefully compare the results. Make sure that the low bidder hasn't a reputation for unsatisfactory work.

All the while keep in mind the principle that successful house-painting is vastly more than a mere mechanical process. It needs intelligence, skill and experience. The wise employment of these is always an economical investment.

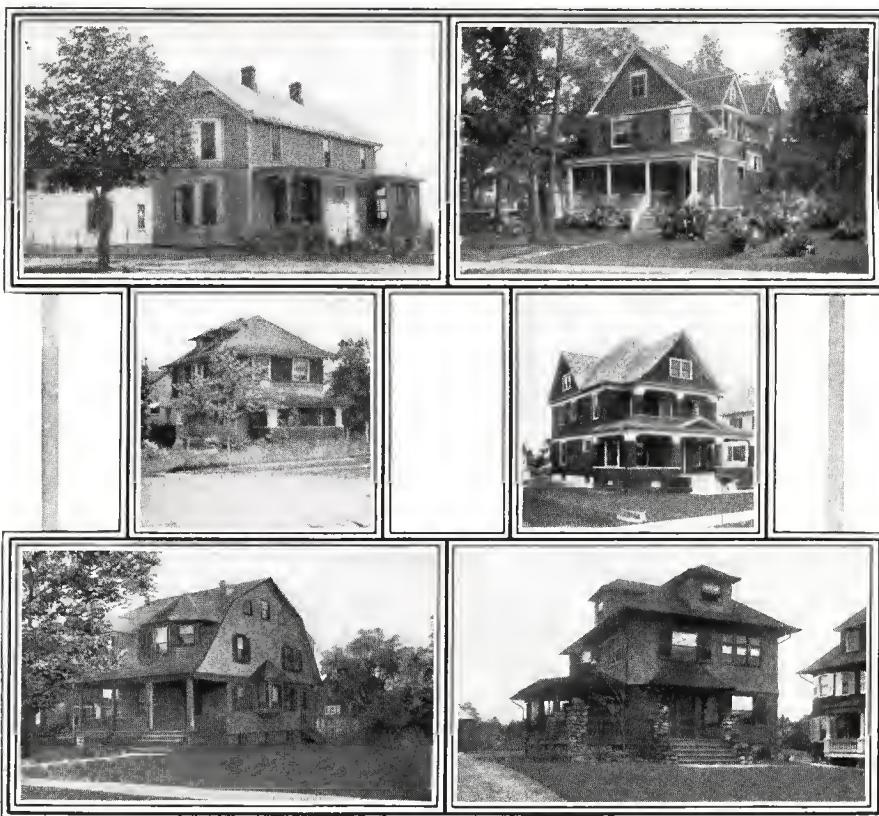


GROUND PLAN FOR PLATE H



PLATE I

The above color harmony would look well on any house similar to those represented below.





KEY TO LANDSCAPE AND PLANTING PLANS

PLANNING THE GROUNDS

IT should be no more expensive to have one's house and grounds well thought out and beautiful than to have them ill considered and ordinary. The difference is chiefly in knowing how to plan them.

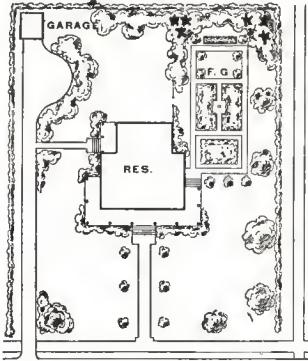
The landscape sketches which accompany the colored designs in this booklet were prepared by professional landscape architects who know what is good. The plans in each case conform to the actual surroundings of the house illustrated, and they prove that the opportunity on a plot of small dimensions, 50 or 100 feet, is far greater than is usually appreciated.

By simply extending or contracting the boundaries of any plot each of the plans shown may be readily adapted to plots of varying sizes. No attempt has been made to show plans for elaborate or extensive grounds. Those who own estates will employ their own architects.

Exposure to the sun and prevailing winds govern the location of the main rooms and piazzas of the house, and these rooms and piazzas in turn will probably dictate the location of the lawn and garden and other special points of interest. The vegetable garden will naturally be toward the rear of the plot.

A landscape picture appears, of necessity, different from each point. It cannot be made equally beautiful from all. Select, therefore, the most important view, the most capable of being well treated, and concentrate the effort there so as to produce a beautiful result from that point.

The object of landscape work is to create a picture that will be in keeping with its surroundings. Violent contrasts are to be avoided. "Ornaments should be incidental. Foliage is fundamental. Green-sward is the canvas on which the

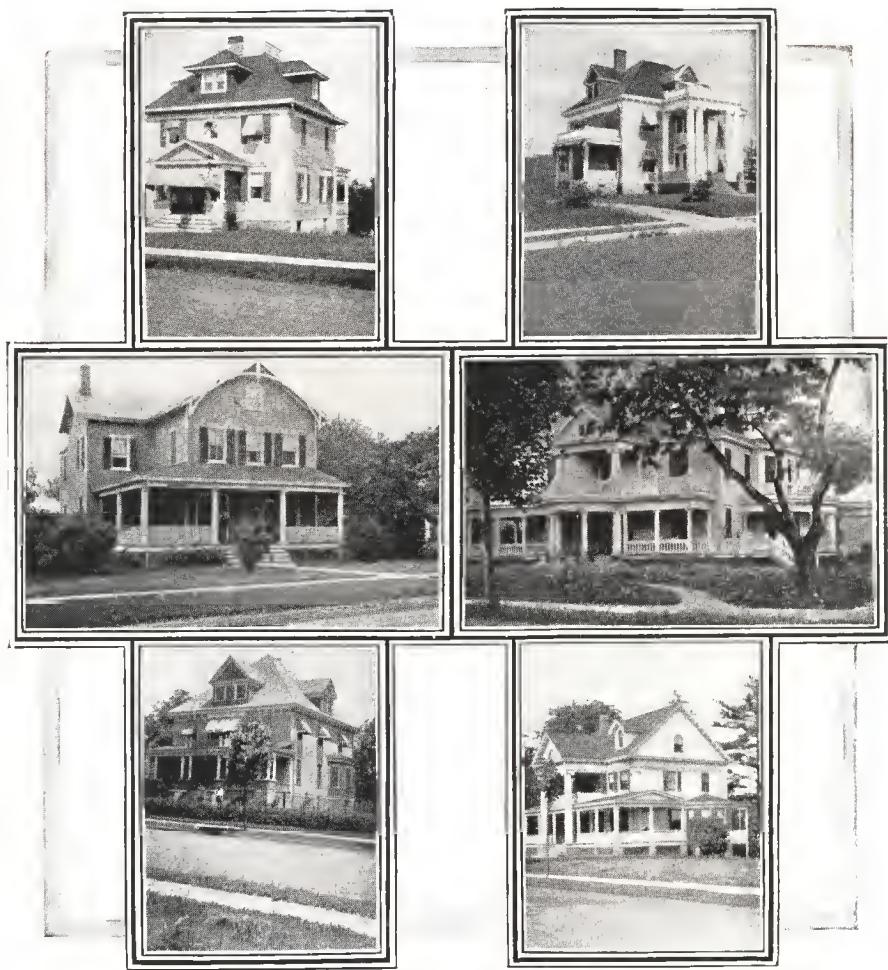


GROUND PLAN FOR PLATE I



PLATE J

The above color harmony would look well on any house similar to those represented below.



picture is spread. Plants are more useful for the position they occupy than for their kinds. Walks and drives are no part of a landscape picture; they are a necessity."

To compose the picture study the surroundings, arrange the groups of trees and plants to harmonize with the masses of foliage or other features on the adjoining properties. Views must be considered. Unsightly objects should be screened out. A formal flower garden is by no means a necessity, but is often a very attractive and proper feature. Both shrubs and flowers must be so arranged that the period of bloom of one set of flowers will be followed by others. Flowers in parterres or beds should be so selected that portions of them will be kept blooming throughout the summer.

WHAT KINDS OF FLOWERS AND SHRUBS

Some good varieties of shrubs, trees and flowers are named here, but the nature of the grounds and the climate must always be taken into account.

For irregular plant groups varieties of golden bell, rose of Sharon, spiraea, lilac, viburnum, hydrangea, deutzia, dogwood, kerria, stephanandra, rhodotypos.

These may be supplemented with evergreen trees of moderate size, including pines, spruces, cedars, hemlocks and junipers.

Beautiful evergreen groups for shady places are composed of rhododendrons (both native and

hybrid), mountain laurel and azaleas.

Specimen evergreen trees, Austrian pines, Scotch pines, Koster's blue spruce and boxwood.

In front of the foliage groups and bordering closely may be planted bright-flowering borders of hardy perennials and annuals. Perennials include asters, poppies, daisies, coreopsis, larkspur, foxglove, gaillardia, hibiscus, lobelia, peonies, phlox and scabiosa. Annuals include pansies, mignonette, heliotrope, sweet alyssum, verbenas, marigolds, nasturtiums, salvias and gladiolas.

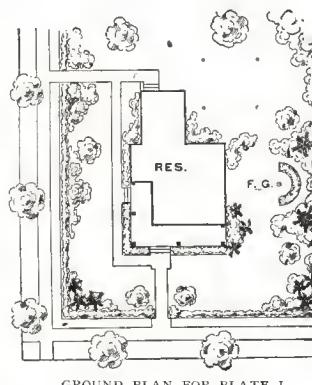
For hedges, California privet, rosa rugosa, spiraea varieties and Japan barberry. Hardy perennials and annuals would also be used in the garden.

For shade trees, hard and soft maples, pin oaks, lindens, catalpas, sweet gum, tulip tree, oriental palm and native beech.

For high screening, rapid growing trees, such as Carolina and Lombardy poplars, which may be planted closely.

The actual effects will depend considerably upon the proper selection of these specimens. It is best to have a planting plan, showing the disposition of the various features. Such a plan may be readily prepared by anyone who will make a little study of the eleven diagrams in this booklet. If at first glance the ground plots look more or less alike a closer inspection will show a wide variety in arrangement.

Note first the key to landscape

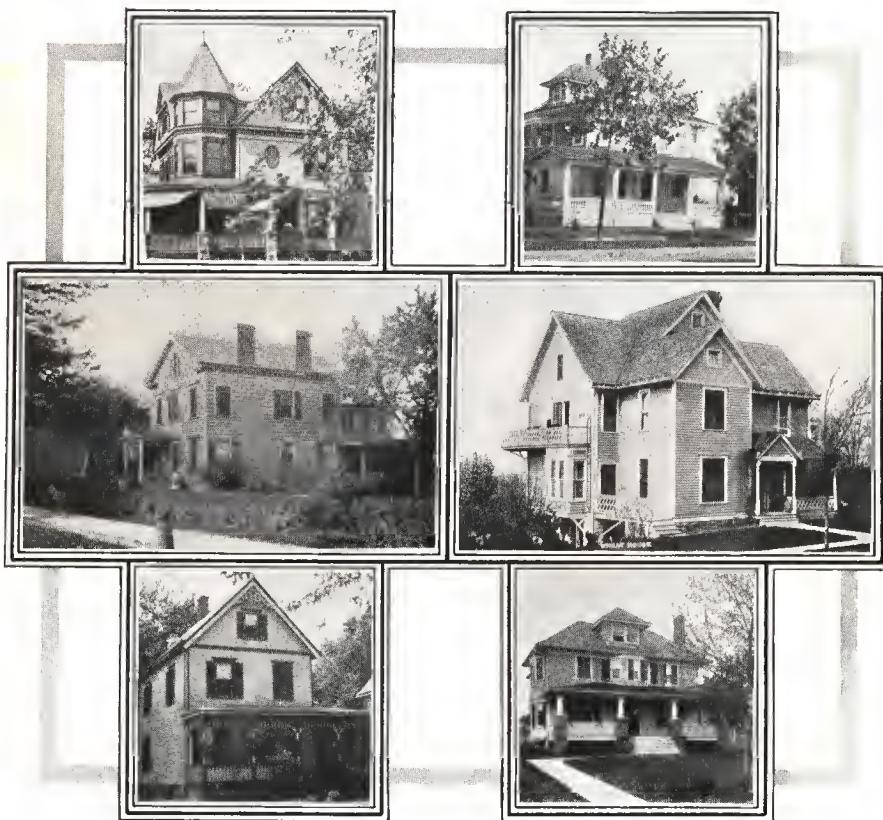


GROUND PLAN FOR PLATE J



PLATE K

The above color harmony would look well on any house similar to those represented below.



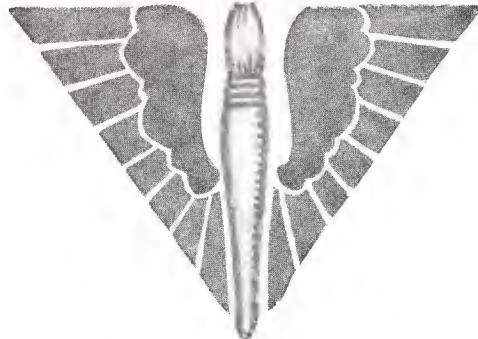
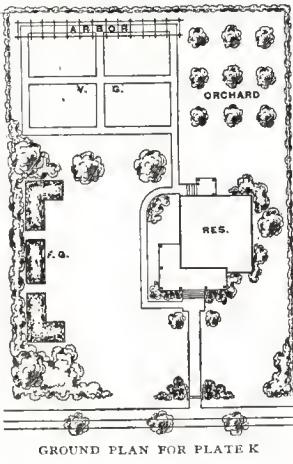
and planting plans shown on page 23. Then carefully plot the grounds on a good sized sheet, indicating the house, walks, and other features in their proper positions and in right proportions. Select from the list of shrubs and flowers the varieties preferred or that are most available, and compose the whole picture on paper. This will be a practical guide and will be a great help in securing the desired effect.

There are already, in the vicinity of many large cities, numerous ex-

amples of small houses, and indeed cottages, designed by architects of the highest standing, who have not thought it beneath them to give the same conscientious study to these small houses that they give to their larger problems.

A small plot is just as worthy of thought as a small house. Much can be done with it, not by overloading it with decoration but by placing a few care-

fully selected plants, trees and shrubs in just the right place.





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